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A TANAGRAEAN PASTORAL

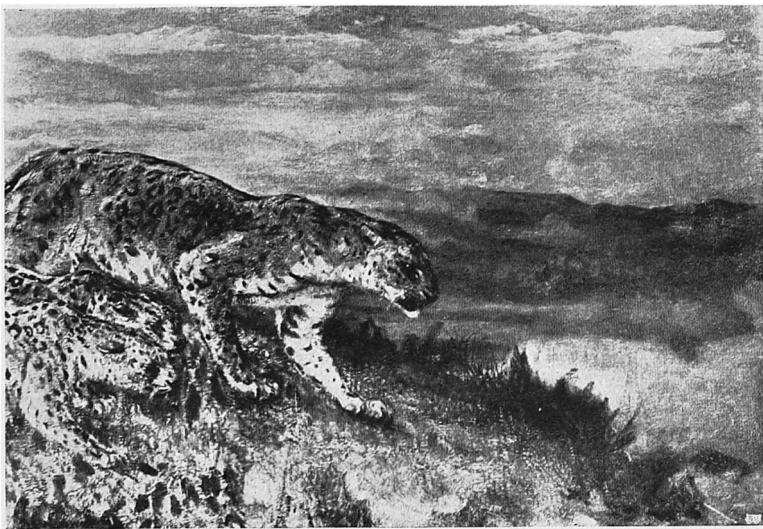
By G. H. Boughton

ART GOSSIP FROM LONDON

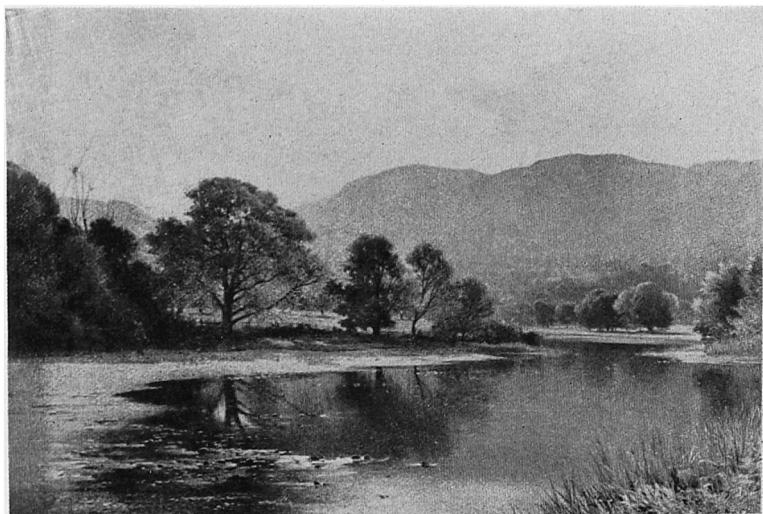
The art event of the month in London has, of course, been the exhibition of the Royal Academy, which opened with the customary rather solemn private view on May 3d. This year the pictures show to better advantage than usual, owing to the fact that fewer canvases have been admitted, and consequently there is less crowding in the twelve galleries and fewer works are "skied."

The average standard of excellence is eminently worthy of this time-honored institution. While there are fewer canvases, perhaps, than ordinarily that stand out conspicuous by their intrinsic interest and merit, there are certainly fewer that fall below the level of mediocrity.

Roughly speaking, of the seventeen hundred and twenty-six pictures shown approximately half are oils. Portraits are somewhat in the ascendant, and many of these are of unusual excellence. The pictures that tell a story are few and far between, while fanciful conceits and graceful bits of symbolism make a fair sprinkling. It may be said in passing that the Academy has never before been more liberal in its recognition of novelties, and not a few of the exhibitors have succeeded in shattering all academic traditions.



LEOPARDESS AND YOUNG DESCENDING A HILL
By J. M. Swan



A MOUNTAIN POOL
By E. Parton

The American contingent in English art circles is pretty well represented, among the better known men being John S. Sargent, Edwin A. Abbey, J. J. Shannon, George H. Boughton, Frederick A. Bridgeman, E. Parton, J. M. Swan, and Ridgway Knight. Sargent's canvases are one of the features of the galleries, comprising his well-known group of "Ladies Alexandra, Mary, and Theo Acheson,"



CHILDREN OF A. WERTHEIMER
By John S. Sargent

which in point of striking composition, technique, and execution is one of the best works of this master, "The Misses Hunter," "Alfred Wertheimer," "Mrs. Leopold Hirsch," "The Duchess of Portland," "Mrs. Charles S. Henry," and a couple of other less important portraits. The Acheson group, depicting the three beautiful girls dressed in white, one sitting, one standing, and the third picking fruit from an overhanging tree, and his Duchess of Portland, a symphony in crimson and white, are especially pleasing.

Boughton's picture, "A Fallen Angel," is one of the most delicate and graceful of the American contributions, as is also "A Tanagraean Pastoral." Both show in full measure this artist's rare sense

of the beautiful and his admirable use of the female figure. His "Fallen Angel" is a chaste form, with golden hair and wings of rose and pink, dashed down from heaven upon the rocks beside a sullen sea, and the participants in his "Tanagraean Pastoral" form a strikingly graceful group on an equally attractive stretch of landscape.

Shannon contributes a rather florid portrait of Phil May, and Abbey a drawing entitled "The Amaryllis Dance," which is especially decorative in composition. Ridgway Knight is loyal to the type of picture which he has made familiar by repeated presentations; he again shows his peasant girl on the banks of the Seine culling roses from a flower-dashed sward. Bridgeman, equally loyal to his type, gives us another of his Moorish pictures, this time a villa at El Biar, which has the good fortune to be placed on the line. Of the American contributions to the exhibition the four reproductions sent here-with will be of interest to the reader.

Little need here be said of the canvases of the well-known Academicians, whose pictures are annually presented to the public. Their work is for the most part of the same general character and of the same average quality as that displayed in former exhibitions. It is the younger men and the outsiders who are responsible for the note of novelty in the galleries. While not a few of the canvases they display are especially able—and notably welcome among the more staid and formal academical work—some of them run to an excess deemed reprehensible, as in the case of the Italian Macini, who applies his pigment with a trowel and stuccoes it with white metal for effect.

HENRY P. CULVER.



COMPOSITION FOR FRIEZE OF SCHOOL-ROOM
By Albert H. Krehbiel
Art Institute of Chicago, 1902